SIZE OF APARTMENTS IN CLUB HOUSES.

The following table was drawn up by Mr. Alexander, Architect, for his own guidance, and may be useful to some of our readers, now or hereafter, although it is not complete:—

	Reform.	Travellers'.	Old Carlton.	City.	Oxford and Cambridge.
Fish Larder—Ice	.....	12 by 8	.....	.....	.....
Pantry ditto—Knives	.....	12 by 6'8 by 8	.....	.....	.....
Store—Lamps	.....	6 by 8	.....	.....	.....
Scullery	24 by 14	.....	19 by 22	.....	.....
Hardware Scullery	.....	19 .. 19	.....	.....	.....
Steward's Dining-room	20 .. 16	16 .. 12	20 .. 13½	.....	.....
Housekeeper's Room	20 .. 12	.....	24 .. 22	.....	.....
Kitchen	28 .. 20	27 .. 22	27½ .. 26	.....	26 by 22
Servants' Hall	28 .. 21	24 .. 20	28 .. 22	.....	.....
Upper Servants' Hall	..	18 .. 16	.....	.....	.....
Stall Room	24 .. 16	.....	18 .. 13½	.....	.....
Clerk's Office	15 .. 10	.....	17½ .. 16	.....	.....
Raw Meat	18 .. 15	.....	17½ .. 11	.....	.....
Cleaning Room	15 .. 11	.....	27 .. 15	.....	.....
Cooks' Room	19 .. 12	.....	17 .. 13	.....	.....
Cold Meat	12 .. 12	.....	12½ .. 11	.....	.....
China	.....	16 .. 16	16½ .. 16	.....	.....
Butler	14 .. 9	16 .. 16	19 .. 14½	.....	.....
Plate	9 .. 5	11 .. 8	19 .. 7½	.....	.....
Bath Rooms	..	.....	(2) 13½ .. 9½	.....	.....
Linen	.....	.....	17 .. 9½	.....	.....
Dispensing Cellars	.....	.....	(2) 17 .. 9½	.....	.....
W.C.	2	.....	4	.....	.....
Drawing Rooms	.....	.....	4, 22½ — 17 } 11½	.. ..	.....
Wine	.....	20 .. 22	.....	.....	.....
Ditto in Wood	.....	18 .. 11	.....	.....	.....
Coffee Room	116 .. 37	67½ .. 34½	54 .. 25	58 .. 30	66 .. 34
Parliamentary Library and Morning Room	60 .. 28	43½ .. 34½	65 .. 24	28½ .. 25	34 .. 30
Audience Room	17 .. 16	.....	.....	.....	.....
House Dining Room	40 .. 30	30 .. 27	27 .. 22	28 .. 22	30 .. 19
Second Coffee Room	.....	.....	.....	.....	.....
Entrance Hall	0½	13½ .. 22	31½ .. 25	19 .. 25	30½ .. 26
Waiters' Room	.....	.....	23 .. 22	21 .. 19	21 .. 15
Waiting Room	(2) 20 .. 11	14 .. 7	.....	(2) 18 .. 8	.....
Saloon	60 .. 25	.....	.....	30 .. 30	.....
Secretary's Room	.....	.....	.....	18 .. 12	30 .. 13
Clerk's Room	.....	.....	.....	.....	16½ .. 7½
ONE PAIR:—					
Drawing Room	116 .. 37	66½ .. 34½	54 .. 26	46 .. 25	54½ .. 30
Library	60 .. 28	54 .. 32½	65 .. 25	.....	37½ .. 32
Private Drawing Room	30 .. 20	.....	.....	25 .. 25	28 .. 22
Committee Room	21 .. 20	.....	18 .. 16½	.....	27 .. 20
Reading Room	20 .. 11	.....	.....	.....	.....
Card Room	28 .. 14	27 .. 24½	.....	.....	.....
Card Accountant's Bed Room	.....	16½ .. 14	.....	.....	.....
Groom of Chamber's Bed Room	.....	16½ .. 14	.....	.....	.....
W.C.	3	.....	1	3	3
Waiters' Room	20 .. 11	.....	16 .. 9	.....	20½ .. 13
Smoking Room	22 .. 16	.....	.....	.....	.....
Bath Rooms	.....	.....	.....	(2) 10 .. 9	.....
Dressing Rooms	.....	.....	.....	(2) 10 .. 9	.....
Billiard Room	.....	.....	35 .. 21½	.....	.....
TWO-PAIR STORY:—					
Smoking Room	.....	.....	27 .. 16	.....	.....
Billiard Room	.....	.....	(1) 17 .. 7	.....	.....
Top of Grained Windows	.....	.....	16	16½	23
Bottom of One-Pair ditto	.....	.....	21	20	30
Top of ditto	.....	.....	.....	24	42
Top of Cornice	.....	.....	.....	48	48
Principal Staircase	.....	18½	17	20	30½
Stairs	8	7	7	7½	10
Second Staircase	.....	.....	10	7	10½
Stairs	.....	.....	4½	3½	3½
Height	.....	.....	61½	47½	61½
Length	.....	.....	.....	67	96

FOREIGN ARCHITECTURAL AND COLLATERAL INTELLIGENCE.

The Stanzas of Raffaelle.—When Mr. Ingres was director of the French Academy at Rome, he conceived the idea of having the above works copied, as another art-ornament of the French metropolis. Government cheerfully accorded the necessary funds. Paris possessed already copies of the *Loggie*,—Sigalon, had just finished the copy of the Last Judgment,—and thus the *Stanzas* will complete the cycle of copies of these incomparable frescos of the Vatican. Mr. Ingres, having been left at liberty to choose the artists, selected two of his pupils, the brothers Balse, who spent five years on this work. Persons who have seen the copies of the Stanzas by the side of the originals, declare them fine, truthful, and conscientious. The work and the artists are soon expected at Paris—where the latter are engaged to execute, under Mr. I.'s direction, his pictures of St. Vincent de Paul.

"*Novel*" *Chronology.*—Dr. Fraas, a German *savant*, has just published an interesting work on the great changes which Greece and other old countries have undergone in the lapse of time. Dr. F. conjectures, from the combined testimony of authors like Homer, Hesiod, &c., and actual observation and appearances, that *civilization* is much *older* than we were hitherto induced to believe, and assigns to the oldest monuments (temples) of Thebes the age of 8,000 years! Chevalier Bunsen will arrive, it seems, at similar results in the forthcoming volumes of his work on Egypt.

National Recognition to Rauch, at Berlin.—The seventieth anniversary of that great sculptor has been celebrated, this time, in a way deserving especial notice. On the eve of the festivity a torch-procession and serenade (*Fackelzug*) were offered to the artist, directed by Messrs. Kiss and Wolf, prof. R.A.; after this followed the bands of the life-guards and dragoons—amongst the airs intonated Arndt's *Vaterland*. H.M. the King conferred on Mr. R. the second class of the order of R.E., and, to add to his family comforts, transferred his son-in-law from Halle to the University of Berlin. On the forenoon of the festival day, a deputation of artists presented their worthy master with a silver (gold-galvanized) laurel crown. The dinner was served in Milent's saloon, at which, besides several cabinet ministers, the Earl of Westmoreland, Count Pourtalis, &c., assisted. The most extraordinary, however, on that occasion was, that Mr. Rauch, on celebrating his seventieth anniversary, found, at his side, his very master, the *Nestor* of sculptors, old sterling Gottfried *Schadow*, who replied to the toast brought out in his honour, in a very feeling, yet humorous and lively way.

The Late Louvre Exhibition, judged by German Critics.—There is a picture in this art-show which, conjointly with Couture's "*Orgie*," stamps French art very low. It is called, "Un Conseil d'Ami." It represents the atelier of an artist, painting a biblical subject. The model for one of the angels stands near him, a female with white garment and loose hair—smoking a cigar. Truly, exclaims the better portion of the German press,—"this is not art, this is the pathology, the disease, the idiocy of art. Thence it comes, that French (*present!*) artists cannot produce any more those pure, sky-descended Madonnas or saints of the middle ages. Raffaelian models, it is true, may not have been always perfect saints, although many of his Madonnas were gathered on the market-places of Rome, from the *Campagna* di Roma; but surely they were not those dallying, thoughtless, fallen beings, past every recovery and redemption, like those who represent them. And thence, the crown of the present Louvre-exhibition is an "*Orgie!*" The thing is awfully true, a picture and monument (*Denk-mal*) of the present time. The models Mr. C. found at every step, and it will once shew—if, pitiably to think, it should reach posterity, not what the Romans were in *their* downfal, but we in ours. To describe this picture minutely, would be to *advertise* it. Still, we may throw down a few sketches, to disgust our readers. To the left of the canvas sits a well-formed youth, leaning his weary and giddy head on a column. He *drowses*, —poetry has gone from him, and nought but exhaustion and nervous syncope have remained. One of the wretched votaries of habitual debauchery climbs up to a statue of Brutus, placed in the background, and offers him a cup of wine. There stand also (as in derision) the images of Cincinnatus, Coriolanus, and others—as if looking with scornful contempt on the naked degeneracy of their progeny. Well they may! Göethe is right, saying,—

"Die Zeiten sind schlechter als wir denken."*

Burial-grounds abroad. Florence.—The example of Père La Chaise has been a pregnant one—and soon every city of Europe will have a similar establishment, as most of them, long ago, established *extra-mural interment*. The plans for an ornamental cemetery at Florence have been made by Mr. Matas, and the model also of a very artful construction, made at the expense of the Grand Duke of Tuscany, is now completed. The locality chosen is an inclosure of the Font St. Miniato, built by Michel Angiolo, quite close to the town. Thus the Campo Santo of Florence will vie with those of Naples and Bologna. It will be eminently a monumental cemetery—the same for modern times as Sta. Croce has been in the middle ages. The great mass of the people have been, all along, buried in a cemetery three miles out of town, and by this new arrangement, the great and wealthy will cease to have their dead deposited in the corridors of churches and monasteries, as has been done hitherto.

A "German" College.—We extract from the programme of the University of Tubingen (Würtemberg), the following branches relating to our departments, as taught in the summer course of 1847. There are *six* faculties at Tubingen, of which the last is called that of *Staatswirthschaft* (states' economy). Here we find a professor of the "general doctrine of engines and construction of engines;" —"especial technology with experiments and excursions;"—another professor teaches "the doctrine of forges, smelting, and salt manufacture, and railways;"—"cyclopædia of agronomy with experiments." Under the head of *Kunst und Leibesübungen* (exercises in art and gymnastics), we find a teacher of the "history of the different styles of architecture, demonstrated by drawings and models," "exercises in drawing and painting" in an especial institution (Zeichnungs Institute). Of gymnastics, fencing, dancing, equitation, and athletics (*Turnen*) are taught; and, not to mention English language and literature, all the ancient and modern languages, Arabic, Sanscrit, Persian, French, Italian, &c. &c., are taught. Of other establishments, we find the public library, anatomical museum, the old and new chemical laboratory, cabinet of antiques and medals, laboratory for technic and agronomic chemistry, museum of technological models, philological institution, a manège, fencing and athletic establishment. (!!)

Schiller's House at Weimar.—It is situate on the *Esplanade*, a place planted with trees, and was purchased by the poet from an English gentleman in 1802, as Schiller liked the aspect, where he could enjoy the morning and noon's sun. Hence, his corpse was also carried out in the night of the 11th of May, 1806. Being again to be disposed of, our German contemporaries fix the attention of governments and others thereon.

* The times are worse than we even think.

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